



SEATTLE SYMPHONY 2009-2010 SEASON GERARD SCHWARZ, MUSIC DIRECTOR

Thursday, September 24, 2009, at 7:30pm

Saturday, September 26, 2009, at 8pm

Sunday, September 27, 2009, at 2pm

MASTERWORKS SEASON

OPENING MASTERWORKS: MOZART & BRAHMS

Gerard Schwarz, conductor

Jon Kimura Parker, piano

Orli Shaham, piano

Seattle Symphony

JOHANNES BRAHMS

Variations on a Theme by Haydn, Op. 56a
Chorale St. Antoni: Andante • Variation I: Poco più animato • Variation II: Più vivace • Variation III: Con moto • Variation IV: Andante con moto • Variation V: Vivace • Variation VI: Vivace • Variation VII: Grazioso • Variation VIII: Presto non troppo • Finale: Andante

WOLFGANG AMADEUS MOZART

Concerto for Two Pianos and Orchestra in E-flat major, No. 10, K. 316a [365]

Allegro

Andante

Rondo: Allegro

Jon Kimura Parker, piano

Orli Shaham, piano

INTERMISSION

JOHANNES BRAHMS

Symphony No. 1 in C minor, Op. 68

Un poco sostenuto—Allegro

Andante sostenuto

Un poco Allegretto e grazioso

Adagio—Più Andante—Allegro non troppo, ma con brio

On September 24, we celebrate Gerard Schwarz Day in Seattle, as proclaimed by The Honorable Greg Nickels and the Seattle City Council.

Thursday's performance is sponsored by Microsoft.

Please disconnect all cell phones, signal watches and pagers. Thank you. All programs and artists are subject to change.

Performance © 2009 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and by any other copying device, and any other use of such copying devices during a performance is prohibited.

Seattle Symphony performances are made possible in part by ArtsFund, Mayor's Office of Arts & Cultural Affairs, the National Endowment for the Arts, the Washington State Arts Commission and 4Culture. AV Factory is Seattle Symphony's preferred provider of audio and video equipment.

GUEST ARTIST

Jon Kimura Parker

Piano



Critics Say: "Parker was an insightful energetic soloist...the audience roared in approval." (*The New York Times*)

Forte: A true Canadian ambassador of music, Parker

has given two command performances for Queen Elizabeth II, special performances for the United States Supreme Court, and has performed for the Prime Ministers of Canada and Japan. He also is an Officer of The Order of Canada, his country's highest civilian honor.

Guest Appearances: With the New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Warsaw Philharmonic and NHK Tokyo Orchestra, and with the major symphonies of Atlanta, Baltimore, Boston, Cincinnati, Dallas, Los Angeles, Minneapolis, Montreal, San Diego, Salt Lake City and Toronto.

In the Media: Parker has hosted the classical music television series *Whole Notes* on Bravo! Canada and CBC Radio Two's five-part series *Up and Coming*, a showcase of young musicians. Additional appearances include on the Disney Channel's *Under the Umbrella Tree*, on CNN, performing in war-torn Sarajevo, and on PBS's *The Visionaries*.

Festivals and Collaborations: Locally, Parker serves as the Artistic Advisor of the Orcas Island Chamber Music Festival. He also regularly collaborates with the Tokyo Quartet and cellist Lynn Harrell, and has performed with Doc Severinsen, Bobby McFerrin, Audra McDonald and the Mormon Tabernacle Choir.

Recordings: On the Telarc label, with musicians including Loel Levi, Sir André Previn and Peter Schickele.

Teaching Experience: Parker is a Professor of Piano at The Shepherd School of Music at Rice University, the E. Stephen Purdom Distinguished Visiting Artist at the Schwob School of Music at Columbus State University, and an Honorary Co-Chair of the Piano Pedagogy Research Laboratory at the University of Ottawa.

Seattle Symphony

GUEST ARTIST

Orli Shaham
Piano



Critics Say:

The *St. Louis Post-Dispatch* recently praised her "wit, passion, delicacy and humor" in a performance with the St. Louis Symphony; London's *The Guardian*

called her playing "perfection" during her Proms debut with the BBC Symphony Orchestra.

Orchestral Engagements: Include performances with the Cleveland and Philadelphia orchestras; Baltimore, Chicago, Detroit, Houston, St. Louis and San Francisco symphonies; BBC Symphony Orchestra, Filarmonica della Scala, Israel Philharmonic Orchestra, Stockholm Philharmonic, Bilbao Symphony, Orchestra della Toscana, Orchestre National de Lyon, Taiwan Philharmonic and Sydney Symphony Orchestra.

Recent Highlights: Include debuts with the Malaysian Philharmonic led by Claus Peter Flor and at the Proms with the BBC Symphony at Royal Albert Hall; a return engagement with the Sydney Symphony Orchestra in Australia; a performance of John Adams' *Century Rolls* at Santa Barbara's Music Academy of the West; and a special appearance at New York's Carnegie Hall, where she performed sonatas by Brahms with her brother, violinist Gil Shaham.

Festivals: Performances at the Ravinia, Verbier, Mostly Mozart, Aspen, Caramoor and Spoleto Festivals.

Teaching and Radio Experience: In addition to her career on stage, Shaham is a respected broadcaster, music writer and lecturer. In 2002, she was an artist-in-residence on National Public Radio's *Performance Today* and, in 2005, she created a new program of the Classical Public Radio Network. In 2008-2009, she served as Chamber Music Essentials lecturer for the Chamber Music Society of Lincoln Center. She has taught music literature at Columbia University; contributed articles to *Piano Today*, *Symphony*, and *Playbill* magazines; and both curates and performs in the Pacific Symphony's chamber music series in Costa Mesa, California.

www.seattlesymphony.org



- #1 Investment Strategies
- #2 Appropriate Insurance Coverage
- #8 Lifetime Giving to Children and Descendants

You encounter the 13 Wealth Issues every day. Now address them with an advisor.

Every day you have to make decisions regarding your wealth. And with a Key Private Bank advisor, you can make those decisions easier with our 13 Wealth Issues: a comprehensive way we look at your wealth and how to best manage it. Combined with our solid reputation, unbiased advice and personalized approach, this process makes sure we're not just taking care of your every day, but taking care of your tomorrows.

**Key Private
Bank**



To learn more about 13 Wealth Issues call Mike Wallingford at 425-468-3303 or Stan Brown at 206-583-4699, or visit key.com/kpb.

Investment Management

Private Banking

Trust Services

Bank and trust products from KeyBank National Association, Member FDIC. Insurance from KeyCorp Insurance Agency USA Inc. (KeyCorp Insurance Agency Inc. in NY) and other affiliated agencies. Investment and insurance products are: NOT FDIC INSURED • NOT BANK GUARANTEED • MAY LOSE VALUE • NOT A DEPOSIT • NOT INSURED BY ANY FEDERAL OR STATE GOVERNMENT AGENCY © 2009 KeyCorp. Key.com is a federally registered service mark of KeyCorp

CS92818

*captivated
readers...
sophisticated
consumers*

Advertise in
encore
arts programs
Performing for you

206.443.0445 x105 • adsales@encoremidiagroup.com • www.encoremidiagroup.com

Photo courtesy of Jumanji Theatre

SERIES SPONSOR



Welcome!

Microsoft and Seattle Symphony share a passion for creativity and innovation. Microsoft is proud to sponsor

Seattle Symphony in its 2009–2010 season.

Since Microsoft began in 1975, we have striven to make community involvement an integral part of our business and corporate culture. With over 40,000 of the company's employees and their families calling this region home, Microsoft supports the work of local nonprofits and encourages employee investment and volunteerism in the community.

We believe that a thriving arts and cultural scene, a network of critical human services providers, and a world-class education system are important to the continued vitality and attractiveness of the Puget Sound region. Through partnerships with organizations such as Seattle Symphony, we want to help create an environment where the arts will thrive and be enjoyed for generations to come.

On behalf of Microsoft and our employees in the Puget Sound area, we want to thank Seattle Symphony for enriching our community.

Sincerely,

Pamela S. Passman
Corporate Vice President,
Global Corporate Affairs
Microsoft Corporation



PROGRAM NOTES by Paul Schiavo

JOHANNES BRAHMS

Variations on a Theme by Haydn, Op. 56a

Born: May 7, 1833, in Hamburg

Died: April 3, 1897, in Vienna

Work composed: 1872

World premiere: November 2, 1873, in Vienna by the Vienna Philharmonic Orchestra; Brahms conducting

The music of Mozart represents the springtime flowering of what historians commonly refer to as the Viennese Classical style. That of Johannes Brahms is, in a sense, its autumnal glow. Working nearly a century after Mozart, and in the same city of Vienna, Brahms upheld in many ways the musical ideals Mozart had espoused.

Chief among those ideals was the Classical conception of music as a fundamentally abstract and self-sufficient art form, one that needs no external references for its coherence. The compositional forms in which such music was most profitably realized — sonata, rondo, theme-and-variations — had been Mozart's primary vehicles, and they remained Brahms' as well. So, too, did the larger genres that Mozart cultivated — the symphony, concerto, string quartet, piano variations, all except opera — suffice for Brahms. (In this he stood in sharp contrast to Wagner, Liszt, Berlioz and other "radical Romantics" who felt impelled to seek new musical paths.) Beyond this lies what can only be called a Mozartean spirit within much of Brahms' music, a spirit born from the union of melodic grace and the most conscientious compositional workmanship.

Nowhere did Brahms demonstrate his loyalty to Classical precepts more convincingly, or more rewardingly, than in his *Variations on a Theme by Haydn*, written in 1872. Brahms initially composed this work for two pianos, but he must have sensed immediately its potential for larger instrumental forces, for the two-piano score was scarcely

Notes in Brief

A concerto by **Wolfgang Amadeus Mozart** is a suitable interpolation in a program of music otherwise devoted to **Johannes Brahms**. Brahms venerated Mozart, performed and studied his work and collected early printings and manuscript copies of Mozart's music (the pride of his collection being the autographed score of the great Symphony in G minor, K. 550).

Mozart's work was a source that nourished Brahms' creativity throughout his career. Certainly Mozart's creative use of theme-and-variations procedure must have played a role in inspiring Brahms' *Variations on a Theme by Haydn*, in which a modest melody attributed to Haydn is repeatedly paraphrased by Brahms in the most extraordinary fashion.

Mozart was a splendid pianist, as was his sister, Anna Maria. The **Concerto in E-flat major for Two Pianos, K. 316a**, was probably conceived as a showpiece for Mozart to perform with his talented sibling.

Brahms' First Symphony evokes the spirit of another of his great predecessors, Beethoven. Like several of Beethoven's symphonies, notably his Fifth and Ninth, this work traces a dramatic journey from turbulent crisis to glowing triumph. Along the way we hear music that intimates devout ardor and sunny tunefulness by turns.

finished when he commenced an orchestration of it.

The subject of these remarkable variations is a modest theme known as "St. Anthony's Chorale," which Brahms found in a wind-band partita attributed to Mozart's great contemporary and friend, Franz Joseph Haydn. (Recent scholarship has questioned Haydn's authorship of the work, but this is of no real concern here.) Brahms presents this melody in timbres that suggest its source, assigning it to the orchestral woodwinds in the opening section of the piece. Each of the eight variations that follow preserves the harmonic outline of the theme but offers entirely new elements of rhythm, melodic contour, texture and instrumental color.

The finale is not properly a variation of the theme, since it does not follow the phrases of the original melody. It is, rather, a passacaglia, a self-contained set of variations over a recurring five-measure figure heard at the outset in the basses and cellos. Over and around this figure Brahms spins a succession of counter-melodies. When, at the movement's climax, the humble chorale melody emerges from the general texture, it has been transformed to something unexpectedly glorious.

Scored for 2 flutes and piccolo; 2 oboes; 2 clarinets; 2 bassoons and contrabassoon; 4 horns; 2 trumpets; timpani, percussion and strings.

WOLFGANG AMADEUS MOZART

Concerto in E-Flat major for Two Pianos, K. 316a (K. 365)

Born: January 27, 1756, in Salzburg

Died: December 5, 1791, in Vienna

Work composed: Circa 1779

Mozart was born into a family of musicians. His father, Leopold, was a respected violinist, composer and teacher, while his sister, Anna Maria (known within the family as "Nannerl"), played the keyboard pro-

www.seattlesymphony.org

SIFF cinema

FALL
2009



You, the Living

SEPTEMBER 11-17

Only the fourth feature from the great Swedish auteur Roy Andersson (*Songs from the Second Floor*), *You, the Living* is, like its award-winning predecessor, comprised of a series of meticulously wrought tableaux that illustrate the human condition. Both comic and sad, it's above all a film about the vulnerability of human beings. Defying conventional cinematic narrative structures and playing out in Andersson's inimitable film language, *You, the Living* shows that life is complicated for everyone and that humor and music are saving graces.



Walt and El Grupo

SEPTEMBER 25-OCTOBER 1

In 1941, war loomed on the horizon but Walt Disney had plenty of other things to worry about as well. Labor disputes threaten the financial future of his company and newly created dream studio. Then, surprisingly, the US government proposed that Walt and his team take a Goodwill tour of South America, culminating in a series of Latin-American-themed Disney films. A film of intimacy, charm, and historical acuity, *Walt & El Grupo* weaves these details together to reveal a legendary artist during one of his most trying times.

30th Anniversary of Ridley Scott's

Alien

OCTOBER 2-7

"In space, no one can hear you scream." Awakened from hyper-sleep by a distress signal, the all-star crew of the freighter *Nostromo*—Tom Skerritt, Harry Dean Stanton, Yaphet Kotto, Veronica Cartwright, Ian Holm, John Hurt, and Sigourney Weaver's Ripley—lands on planet LV426 to find an immense derelict alien mothership and brings back a nasty survivor. Big mistake!

NEW 35 PRINT! DIRECTOR'S CUT
DIGITALLY REMASTERED WITH NEW FOOTAGE!



... Coming Later This Fall ...

**Hitchcock Weekend, New Spanish Cinema
Nordic Film Festival, New Italian Cinema Festival,
Act of God, Rashomon, and more!**

321 Mercer Street at 3rd Avenue, McCaw Hall *Seattle Center's Theatre District*

206.633.7151 – WWW.SIFF.NET



PROGRAM NOTES continued

ficiently. In view of this, it is somewhat surprising that Mozart wrote only a handful of compositions explicitly to perform with the other members of his family. By far the most important were the *Sinfonia Concertante* for Violin and Viola, K. 364, and the *Concerto for Two Pianos*, K. 316a.

Both of these works seem to have originated in 1779, though we cannot date them with assurance. Both are concertos for a pair of soloists, one of whom, originally, was undoubtedly Mozart himself. (The composer, as violist, would have performed the *Sinfonia Concertante* with his father, and as pianist played the *Concerto for Two Pianos* with Nannerl.) And both pieces are in E-flat major, a key that had for Mozart a character either broadly majestic or, alternatively, comfortable and even familial.

Although Mozart and his sister most likely played the double-keyboard concerto together in Salzburg, we have no record of any performances there, nor knowledge of how the work might have been received. Undocumented by the letters he wrote when he was away from home, Mozart's life in his native city remains, in its details, relatively obscure to us. But we do know that the composer thought highly of this piece. In 1781, shortly after taking up residence in Vienna, he had his father send him a copy of the music, and he played it publicly, with his student Josepha von Auernhammer, in the Austrian capital on at least two occasions.

Both the ceremonious and intimate qualities that Mozart seems to have associated with E-flat major are apparent in the concerto's first movement. The initial measures of the orchestral exposition convey a distinct grandeur, the opening phrase being essentially a proud flourish on the tonic, or "home" chord of E-flat major. But almost at once, as so often with Mozart, the melodic line becomes more pliant, the harmonies more expressive, and we find ourselves charmed as well as

impressed by the opening theme. A second subject presently appears in the low strings and soon is taken up by the entire ensemble. Having concluded its exposition of the movement's thematic material, the orchestra retires to the background, allowing the two soloists to explore these ideas and several new melodies in friendly repartee, first one and then the other instrument taking the lead.

In contrast to this "brilliant contest," as the eminent Mozart scholar Alfred Einstein described the relation of the two pianos in the first movement, the ensuing *Andante* finds them in relaxed conversation. The finale, on the other hand, is full of wit and high spirits. Its recurring principal theme is presented by the orchestra, which enjoys a more substantial role here than in the previous two movements. But it is the sparkling play of the soloists that carries the music, and Mozart rewards them, as he had in the opening movement, with a brief cadenza before the concerto is done.

Scored for 2 oboes; 2 bassoons; 2 horns and strings.

JOHANNES BRAHMS

Symphony No. 1 in C minor, Op. 68

Born: May 7, 1833, in Hamburg

Died: April 3, 1897, in Vienna

Work composed: 1854-76

World premiere: November 4, 1876, in Karlsruhe; Otto Dessoff conducting

Mozart was not the only earlier composer whose music Brahms venerated. That of Beethoven held, if anything, an even higher place in his estimation. Beethoven's work proved both inspiring and daunting to Brahms. On one hand, it showed how classical forms like the symphony, which reached their first maturity at the hands of Mozart and Haydn, could be expanded and made relevant for the 19th century. On the other, Beethoven's achievement was

intimidating to a composer as deeply familiar with it as the studious Brahms became. In particular, Beethoven's symphonic legacy weighed heavily on the creation of Brahms' First Symphony.

This work was conceived very much in the shadow of Beethoven's Ninth Symphony, which Brahms first heard in Cologne in 1854. Almost immediately he began sketching a symphony of his own in the same key of D minor and in much the same spirit as Beethoven's great work. Completing it took more than two decades. Brahms' inexperience in orchestral writing cost a number of false starts, and the composer discarded much of his original material, including all of the first movement. It was replaced by a new one in 1862, by which time the music had migrated from D minor to C minor.

Brahms continued to write and revise the symphony, ignoring pleas by his friends that he bring it before the public. His hesitation was due in no small part to his awareness of the imposing standard set by Beethoven, which he likened to "the footsteps of a giant." Not until 1876 was he sufficiently satisfied that he released it for performance.

The first movement opens with a dramatic introduction in slow tempo. In its initial measures, two melodic lines — one rising, the other descending — pull roughly at each other while timpani and bass instruments toll somberly beneath them. A plaintive melody introduced by the oboe then leads to the main *Allegro* portion of the movement. "This is rather strong," wrote Clara Schumann (widow of the composer Robert Schumann and one of Brahms' closest friends), when the composer showed her an early draft, "but I've grown used to it. The movement is full of beauties, the themes are treated masterfully." So they are. And had she seen the complete symphony at the time, Frau Schumann might have added that the sense of turmoil and conflict that fills this movement serves to prepare the triumphant finale.

The inner movements are less turbulent but no less moving. A religious serenity pervades the second, while the third is breezy and melodious. With the onset of the finale, Brahms returns to the drama established in the first movement. An initial section seems shrouded in dark C minor harmonies until a clarion horn call dispels the shadows and leads to the movement's broad principal theme. The triumphal character and folk-song-like simplicity of this subject inevitably brought comparisons with the "Ode to Joy" melody in Beethoven's Ninth. Brahms dismissed these as incidental and obvious. "Any ass can see that," he reportedly exclaimed when the similarity was pointed out. Indeed, what really matters is how Brahms, in his own way, takes this theme to heights of exultant expression.

Scored for pairs of flutes, oboes and clarinets; 2 bassoons and contrabassoon; 4 horns; 2 trumpets; 3 trombones; timpani and strings.

© 2009 Paul Schiavo

PROGRAM NOTES

Beethoven's Seventh Symphony,
continued from page 16

Romantic era, it was this melancholic and dark movement — not the flashy finale — that captured the hearts and imaginations of the audience at the 1813 premiere, who demanded it be performed as an encore. In fact, its popularity grew to be so great that some mid-19th-century conductors took to inserting it into other symphonies to replace less-liked slow movements.

The somber bubble of the *Allegretto* is burst by the onset of the third movement, *Presto*, a lively scherzo and more relaxed trio that effectively wash away the packed emotion of the second movement with a healthy dose of Beethoven's wit and humor. Again we hear his distinctive use of horns, which are made particularly luminous in the trio.

www.seattlesymphony.org

The finale, *Allegro con brio*, kicks the already high energy of the *Presto* to a new level with an action-packed romp through A major. The rhythmic energy that Beethoven has explored throughout the symphony is intensified through the use of accents and overlapping upbeats; the result is a whirling exercise in rhythmic abandon that rushes headlong from the opening chords to the final downbeat.

© 2009 Seattle Symphony

PROGRAM NOTES

Egmont & Eroica,
continued from page 18

triumph — ideals that would become trademarks of 19th-century composition.

The first movement, *Allegro con brio*, is announced by two E-flat-major chords, after which Beethoven launches directly into the main theme, first uttered by the cellos, then stated in its full glory by the orchestra. Beethoven sets out on his heroic struggle, deconstructing, developing and expanding his material with ever-increasing energy and power until the exultant coda.

The heroic triumph of the first movement fades in the second movement, a chilling funeral march that expresses of the full gamut of mourning emotions: grief, rage, solace and acceptance. Lightness and life return in the scherzo, and Beethoven's witty side makes an appearance as he plays with metric ambiguity, alternating between duple and triple meter.

In the final movement, *Allegro molto*, Beethoven presents a set of variations on a favorite theme of his, a melody he used in at least three earlier works: the E-flat Contradance (WoO 14, No. 7), the Op. 35 Piano Variations, and, most notably, his ballet music for *The Creatures of Prometheus*. This time around, he explores the full range of musical imagination — transforming the theme from a dance to a fugue to a hymn and so on — finally giving way to an

exultant conclusion, replete with the horn calls, drum rolls, and the triumphant fanfare due a conquering hero.

© 2009 Seattle Symphony

PROGRAM NOTES

Beethoven's Fifth Symphony,
continued from page 20

first four notes. A pastoral *Andante con moto* in A-flat major provides a welcome contrast to the aggressive first movement. In this expanded theme and variations movement, an ambling melody, first presented in the cellos, alternates with majestic horn calls, calling to mind the image of Beethoven strolling along the banks of the Danube, a pastime he reportedly enjoyed while staying in Heiligenstadt.

The dark key of C minor returns with the tempestuous *Scherzo*, as Beethoven puts a new spin on the "fate" motive, setting it as both a brazen horn call and a mysterious and ghoulish figure in the pizzicato strings. With the end of the *Scherzo* comes one of the most glorious transformations in all of music: rather than conclude the movement, Beethoven simply dissolves it until only a heartbeat remains in the timpani. Slowly, then suddenly, the tension and conflict of the prior three movements comes to a boil and the *Finale* bursts forth in shining C major, jubilant and triumphant like a sun break after a storm.

© 2009 Seattle Symphony